# "HOUR OF DELIVERANCE DRAWS NEAR," SAYS MERCIER IN APPEAL TO BELGIAN PEOPLE TO REMAIN PATIENT

"But Has Not Struck," Prelate Tells St. Gudule Congregation in Brussels-Crowd Presses to Door of Sacristy and Cries: "Long Live the Cardinal," "Long Live Liberty"

Tales Related in Report of German Spies Are Largely Fiction, Churchman-Patriot Writes Governor General Von Bissing in Defense of Address Given in Brussels on National Day

Explanatory Comment

T THE end of the eloquent anniversary service conducted by the Cardinal in the church of St. Gudule. A Brussels, on July 21, 1916, the organ proclaimed the Belgian national anthem, "La Brabanconne." It had the usual effect. The crowd could not be contained and spontaneously raised the cry of "Long live Belgium! Long live the king!"

"La Brabanconne" is quite as dear to the Belgian people as "La Marseillaise" is to the French. Both hymns celebrate liberty. "La Brabanconne," however, is exceptional among national anthems in that its original text is no longer sung. As first written the words announced enmity with the Netherlands. In a comparatively short time the bitter emotionalism of 1830 passed away. Belgium came to typify civilization with peace. It was the unique role which she sincerely played that intensified the odium attaching to the

Charles Roger wrote the verses of the new "Brabanconne" now current. The first stanza runs as follows

Weary wars of thrall are ended And Belgium is free as of old Sav'd by her sons' heroic valor, Her name, her flag, she will uphold. In her might newly born rejoicing. Her people united and free, Emblazon on her ancient banner For king, for law, for liberty!

The original words were written in 1830 by Louis Dechez Jenneval, a popular actor, who fought in the revolution against the Netherlands. Francis van Campenhout composed the music. He was a fairly successful musician, who had played in the orchestra of the Theatre de la Monnaic, in Brussels, and had also appeared on the stage as a tenor. Several operas, songs, choruses and some church music bear his name, but he is best

# Cardinal Mercier's Story

Including his correspondence with the German authorities in Belgium during the war, 1914 to 1918, edited by Professor Fernand Mayence of Louvain University and translated by the Benedictine Monks of St. Augustine's, Ramsgate, England.

[Continuation of Cardinal Mercier's address in Church of St. Gudule.]

STHE head of one of our noblest families wrote to me: 'Our son of the Seventh Regiment of the Line has fallen; my wife and I feel our hearts broken, but if need be we would gladly give him again.'

"A curate of the capital has just been condemned to twelve years' penal servitude. I was allowed to go in his cell to embrace and bless him. 'I have,' said he, three brothers at the front. I believe I am here for aiding my youngest brother, a lad of seventeen, to join his elder brothers; one of my sisters is here in a neighboring cell; but, thanks be to God, my mother is not alone; she has told us so; besides she does not weep.

"Do not our mothers make us think of the mother of the Machabees? What lessons of moral grandeur! Both here and on the roads leading to exile in the prisons and concentration camps in Holland and Ger-

## Preaching "Invincible Hope"

"Do we reflect sufficiently how much those brave men must suffer, who from the very beginning of the war, from the day after the defense of Liege and Namur, or the retreat from Antwerp, have seen their military career destroyed and now chafe under their inability to bear arms; those guardians of our rights and nercial freedom, who, by their bravery, have been reduced to inactivity? There is courage in leaping to the attack; there is no less in holding back from it; there is even more virtue at times in suffering than in action. And these two years of the Belgian people's calm submission to the inevitable, this enduring tenacity which made an humble woman, before whom the possibilities of an early peace was discussed, to exclaim: 'Oh! for us there is no haste; we can still wait.' How beautiful and full of instruction for the coming generations! This is what we must consider, my brethren, namely, the magnanimity of the nation in sacrifice, our universal and persevering brotherhood in afflictions. in mourning and in the same invincible hope; that is what we must bear in mind in order to estimate our Belgian fatherland at its true worth.

"Now, the first authors of this moral greatness are

"While waiting until they return, when grateful Belgium will acclaim the living and crown the memory of the fallen, let us raise up in our souls an imperish able monument of religious gratitude. Let us pray for those who are no more and exclude no one from our

"The blood of Christ has flown for all. It is proba-

ble that they are expiating in purgatory the last traces of human frailty. It belongs to you to hasten their entrance into paradise. Succor the distress of the poor man who is known to you, of the poor man who is bashful. Give your superfluity to those who lack

the needful. Assist at the mass which is celebrated

each week in your parish church for our departed sol-

diers, take with you your children, get them to com-

municate and communicate with them. "Pray also for those who stand ever in the line of fire! At the moment I am speaking to you, say to yourselves: Some are now in their agony, the vision of eternity has risen up before them. Let us think of them

and obtain for them a holy death. "'Our soldiers are our masters,' wrote recently a French academician; 'they are our teachers, our leaders, our judges, our supporters, our true friends; let us be worthy of them and imitate them. To induce us not to do less than our duty, they are invariably disposed to do more than theirs.'

"The hour of our deliverance draws near, but has not yet struck. Let us remain patient. Let not our courage falter. Let us leave to divine Providence the care of perfecting our national education.

"Young women and young girls, let me ask if you regard with sufficient gravity the present hour. Pray. do not show yourselves strangers to your country's mourning; there are fashions and attitudes insulting to sorrow. Modesty is for you a halo and a virtue; it is. moreover, today a patriotic duty. You also should think of the privations and endurance of our soldiers. "Let our minds be permeated with the great law of

the austerity of life. 'How much ought we not,' continues the patriot I have just quoted, 'how much ought we not, in the relatively easy conditions and in the exposed regions which are ours and which do not merit the name of war zone, to apply our efforts to practice self-restraint, to be more simple in our life and ways, and, like our soldiers, but in our own way, brace ourselves up to exercise more effective energy Let us not squander a moment of our lives in amuse ment or relaxation. Let us not spend a minute of our lives, save for the splendid gain for which our brothers sacrifice so lovingly their own.'

## Forecasts the National Independence

"And just as at the front our heroes offer us the marvelous and consoling spectacle of an inseparable union, of a military brotherhood which nothing can impair; thus in our ranks, less serried and with a more elastic discipline, we shall aim, none the less, at preserving the same cohesion, the same patriotic concord We shall respect the truce imposed on our disputes by the great cause which alone should employ and absorb all our means of attack and fighting; and if wicked and wretched men do not understand the urgency or the beauty of this national harmony and still determine in spite of everything to foment the passions which at other times divide us, we will turn away and continue. without deigning to reply, to remain faithful to the pact of union, friendship, loyal and sincere confidence, which, in spite of them, we have made with them, under the grand inspiration of the war. The approaching date of the first centenary of

our independence should find us stronger, more courageous, more united than ever. Let us prepare for it by work, by patience, by brotherhood. When in 1980 we remember the dark years of 1914-1916, they will appear to us brighter, more majestic and, provided today we know how to make up our mind, they will prove the happiest and most fruitful of our national history. Per crucem ad lucem. Light springs from sacrifice."

#### "Long Live the Cardinal!"

At the end of the service the organ played the "Brabanconne." Up to that point the congregation, obedient to the recommendations of the Cardinal, had restrained their emotion, but scarcely had the last note of the national hymn died away than spontaneously a cry burst forth from every breast: "Long live Belgium! Long live the King!"

At the termination of the ceremony the Cardinal, according to custom, was conducted processionally to the deanery situated close to the church. The crowd pressed up to the door of the sacristy and met him with the cry: "Long live the Cardinal! Long live liberty!"

In the evening about 8 o'clock passers-by recognized the Cardinal's motorcar waiting at the gate of St. Louis's Institute. A crowd at once collected and the instant the Cardinal entered his carriage to return to Malines he was acclaimed with enthusiastic shouts by a crowd that every moment grew denser. A German officer appeared on the scene, accompanied by a detachment of soldiers, and brutally ordered a bayonet charge and several persons were wounded. The Cardinal's motorcar rapidly disappeared in the direction of Malines. The following day Lieutenant General Hurt sent a letter to the Burgomaster of Brussels from which we extract the following passages.\*

"When the Cardinal in the evening passed through the city in his motorcar, a demonstration hostile to the German authorities took place of such a nature to rouse the population to resistance and ill-considered acts. You must agree, sir, that no occupying power in the world could tamely submit to such provocation.

"In consequence I have suggested to the Governor General that he should inflict a fine upon the entire population of Brussels. The Governor General has agreed to my proposal and has inflicted a fine of a million marks.

The incidents that marked that day, July 24, occasioned an exchange of letters between his Eminence and the Governor General.

Government General of Belgium, Brussels, July 24, 1916.

To His Eminence Cardinal Mercier, Archbishop of

Throughout the country generally July 24 passed without incident. It was only at Brussels that a demonstration took place incompatible with the regime of

This demonstration started with your Eminence yourself. The reports which have reached me inform me that during the address you delivered at St. Gudule's you expressed yourself as follows: "The hour of deliverance draws near, but has not yet struck. He who bears the responsibility of this frightful war should receive its deserts. He that let loose this storm upon Belgium must be punished.

"My dear brethren, pray for the martyrs of liberty, remain firm and unshaken in your hope, your deliverance is at hand.

"A curate of our diocese has been sentenced to twelve years' penal servitude. a nun in our holy church to six years' imprisonment. Pray for these martyrs who languish in a prison cell for having served their king and country.
"1830 \* \* \* an historic date, when the people

of Belgium wrung their liberty from their oppressors \* after fourteen years, and a few days all the churches of Belgium will resound with the Belgian people's shouts of joy and gladness."

Before coming to a decision respecting this inc dent, I pray your Eminence to vouchsafe me, as early as possible, an explanation of this affair and inform me if the extracts quoted above reproduce exactly the words uttered by you. Misunderstandings have been caused in similar cases. Accordingly, I deem it important for your Eminence to communicate to me this part of your address. It would interest me especially to learn if your Eminence spoke with such certainty of the approaching hour of deliverance.

If this is so, you will kindly inform me of the grounds on which you base your assertion. Because of the importance which I attach to this fact, I should he grateful to your Eminence if you would give me a detailed account.

This incident dispenses me from answering your esteemed letter of the 12th inst. As I cannot admit the view there expressed, even if purely theoretical, I have requested the chief of my political department to reply to your Eminence. I present to your Eminence the expression of my

sincere esteem. BARON VON BISSING. (Signed) \*Note—This letter was published by the censored press. The above text is taken from "La Belgique" of July 24. To His Excellency Baron von Bissing, Governor Gen-

I am making it a duty to reply by return of post, as your Excellency desired in the letter No. 6713, you did me the honor to address to me on July 24th and which I received this morning. It is fortunate that your Excellency had the good inspiration to submit to me the report made to you of the discourse which I preached at St. Gudule on the 21st inst. Nothing is more fitting than that I should go straight to the point. This method, had it been always followed, would have spared us in the past the misunderstandings, the recurrence of which we are today both equally anxious to prevent.

Desirous of removing, as adequately as may be, your Excellency's anxiety, I will give in parallel columns the charges made against me in your report and the text of my sermon.

This report, containing twenty-four lines within quotation marks, puts into my mouth nine propositions. Of these nine, four are absolute fiction, one reproduces faithfully a line of my discourse, the remaining four were indeed spoken by me, but neither in the sense nor in the context given in the report.

#### I. Mistakes of Pure Invention

1. My dear brethren pray for the martyrs of liberty, remain firm and unshaken in your hope; deliverance is at hand.

2. I have nowhere men-2. A nun of Holy Church has been sentioned a nun, or our Holy tenced to six years' im-Church, or any woman prisonment. sentenced

3. Pray for the martyrs who languish in a prison cell for having served their king and country.

4. 1830 \* \* \* a historic date, when the Belgian people wrung their freedom from their oppressors. \* \* • Our brave king and queen \* \* will be carried in

#### II. A Faithful Text

5. A curate of our diocese has been sentenced to twelve years' penal

5. This text is correct. I said, in fact: "A curate of the capital has just been sentenced to twelve years' penal servitude."

I said: "The hour of de-

liverance draws near, but

I keenly regret that I

1. I have nowhere

spoken of the martyrs of

3. I have nowhere

spoken of martyrs, or of

prisoners languishing in

prison for having served

4. I have nowhere

spoken of the king and

who would be carried in

queen or the royal princes

triumph through the

ranks of the heroic Bel-

gian army.

their king and country.

#### III. Mistakes of Interpretation 6. This I said. In fact, 6. The hour of deliver-

ance is near, but has not yet struck.

Your Excellency does has not yet struck.' me the honor of putting to me the following cannot fix more precisequestion: "I should be very interested to know if it is a fact that your Eminence has spoken with such certainty of the approaching hour of the liberation of Belgium. If so, would you be good enough to inform me what are the grounds on which this statement is based?"

ly the date of our deliverance, and I suspect that if the Governor General gave me access to my king, or allowed me to visit Joffre, or Robertson, Von Falkenheim or Von Hindenburg, we should not learn much more. Hence, after the phrase with which you find fault, I added immediately: "Let us continue to be patient and not allow our courage to falter. Let us leave to Providence the care of completing our national education." I exhorted my hearers "to endurance and to patience," and I mentioned the example of "a poor woman who, hearing the possibility of an early peace dis cussed, said: 'Oh, for us there is no hurry; we can still wait."

. 7-8. I did not speak

specifically either of the

person who let loose the

scourge of actual war or

the authors of the catas-

gium has been visited. I

translated into French

trophe with which Bel-

7-8. He who bears the responsibility of this frightful war ought to receive his deserts.

He that has let loose this catastrophe on poor Belgium should be pun-

theologian, St. Thomas Aquinas. I expounded principles the application of which each one must make for himself. This theological doctrine formulates the necessary claims of recognized justice. The author of the report only heard that and he has distorted it; but it enunciates the prohibition of hatred and the law of universal brotherhood. Thus I said: "Our lips purified by the fire of Christian charity do not give utterance to words of hatred. To hate is to make another's misfortune our object and to gloat over it. Whatever be our sorrows, we do not entertain hatred toward those who inflicted them. National concord among us co-exists with universal brotherhood, but higher than the sentiment of universal brotherhood we place respect for absolute right, without which there can be no possible intercourse either among individuals or nations." 9. I have not made any

the teaching of the great

9. In fourteen years and some days all the churches of Belgium will vibrate with shouts of "Hoch," cries of joy will be raised by the whole Belgian population.

-neither have I spoken of "Hochs," nor of cries of joy, but of a triumphal Te Deum. Even so, these are only trifling variations of style. But the report is captious when you translate the words "in fourteen years on such a day" by "in fourteen years and some days." This last touch proves how needful it is to mistrust spies who understand imperfectly the language in which our preachers express themselves, and with the hope of profitably flattering German patriotism, use

every expedient to catch

or put in default the hon-

est folk on whom they

church in Belgian vibrate-

with sounds of cheering

## Brands Report as Largely Fiction

In a word, sir, about half the report is fiction. Of the rest scarcely a fifth part is correct. The other four-fifths mutilates the meaning and changes the order of my thoughts.

Furthermore I hold at your Excellency's disposition, if you wish to see it, the complete text of my sermon as it was read (for I took the precaution of writing and reading it) from the pulpit of St. Gudule.

Your Excellency is pleased to attribute to me a demonstration incompatible with the conditions of occupation. Much might be said about this demonstration, which consisted of certain shouts of joy and gratitude, with which the Belgian authorities were received, but the hour is not yet come to express on this subject all I have in my mind. I reject the insinuation implied in this phrase,

taken from your manifesto dated July 22: "In the evening Cardinal Mercier motored through the city." I invite your Excellency to compare your accusation of: "Diese Kundgebung ist von Eurer Eminenz selbst ausgegangen"-"This demonstration originated with your Eminence himself,"-with the repeated declarations of Licutenant General Hurt, Governor of Brussels and Brabant: "My prohibition to celebrate the national festival has induced a small number of thoughtless persons to invite the public to disobey my order. I put the inhabitants formally on their guard against instigations to effect this object." (Notice dated July 20, 1916.) "The reckless portion of the population has invited the public, by a liberal distribution of handbills, not to obey my orders." (Notice under date July 22, 1916.)

D. J. CARDINAL MERCIER.

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# THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

THE recent death in Italy of Luigi Illies, librettist for Giacomo Puccini, will probably give that famous compeaer some sorrow from a professional as well as a personal standpoint, especially in view of the fact that Giacosa. the collaborator of Illica in writing librettos for Puccini, has also passed

end there have been a few, but not

the librettes also for "La Wally," of Catalani, an opera well known in Italy and given here by the Metropolitan Opera Company some years ago, but which has since been dropped from the regular repertoire, and for Mascagni's "fris" a work which never achieved a process anywhere, although many bollere it to be his best work.

NATURALLY, in speaking of com-posers and librettists who worked in absolute harmony, one immediately tables of the matchless combination, Glibert and Pallivan. Here was a pair to whose chills the enjoyment is on

pretty nearly a fifty-fifty basis. this enjoyment is undoubtedly due to the fact that the operas are humorous and in a lauguage which the audience

Few of those who attend performances of the grand opera have a suffi-cient knowledge of the language of the opera, whether it be Italian or French, to understand every word as they derstand the English of a Gil derstand the English of a Gilbert libretto, but the native Italian who attends gets as much pleasure from the libretto of "The Barber of Seville" or "Gianni Schicchi" as the native Ameri-can gets from that of "The Mikado" or "Pinafore."

The great success of every collaboration of composer and librettist lies in the fact that words and music must fit each other, and this probably is the case with the Gilbert and Sullivan comic operas to a greater extent than with any other composer and librettist. Certainly no pair can show the same number of successes that these two have to their credit. And Gilbert's work was the equal of that of Sullivan, for it ranged from the harmless fun of "The Mikado"

t for these three works belongs also works have been set to the most fatuous were. Signer Illica's history as and silly words and plots. Mozart's iter of librettos shows that a good oser also is necessary, for he wrote the unest musical works have been set to the most fatuous and silly words and plots. Mozart's "The Huguenots." "The Star of the North." "Robert the Devil." "The North." "

## Next Week's Events

Sunday, Jan. 4 Free concert, Acad-ny of the Fine Arts, 3 p. m. Monday, Jan. 5 Monday morning usicale, Bellevun-Stratford, 11 a. m.; hn McCormack. musicale, Bellevue-Stratford, II a. m.;
John McCormack. — Boston Symphony,
Anademy of Music. S.15 p. m.; Emilio
de Gorgorza, soloist,
Monday, Jan. — Edwin Evans's vocal recital, Witherspoon Hall, S.15 p. m.
Tuesday, Jan. 6 — Mailnes municale,
Bellevue-Strutford, 2:30 p. m.
Tuesday, Jan. 6 — Grand opera, T.a.
Julve' (Caruso and Ponselle), Metropolitan Opera House, 8 p. m.
Thursday, Jan. 8 — Joint recital
Marie Rappoid and Israel Vichnin, Academv of Music. S.15 p. m.
Friday, Jan. 9 — Philadeiphia Orchestra, Academy of Music. S. p. m. Frits
Kraiser soloist. Kreisier, sololat. Saturday, Jan. 16.—Philadelphia Or-hestra. Academy of Music. 8:18 p. m.; Pritz Kreisier, solojst.

"wanted what he wanted when he wanted it," and made things unpleasant when he didn't get it.

and there have been a few, but not equal of that of Sullivan, for it ranged from the harmless fun of "The Mikado" to the pungent satire of "Patience," which did more than any other one of Puccini and Illica was one of the Signor Illica worte the librettes there most famous of the Puccini and Elication of Cocar Wilde and his imitators.

HOWEVER, good operas do not allow the fair to think that some of the librettes in fact, some of the first musical ways depend upon good librettes. In fact, some of the first musical him.

Signor Illica worte the librettes works belongs also him.

Signor Illica worte the librettes of "Madama Butterfür," so that it is fair to think that some of the librettes there works belongs also him.

Signor Illica worte the librettes.

Signor Illica worte the librettes of the dangerous estheticism of Oscar Wilde and his imitators.

HOWEVER, good operas do not allicated the first musical works have been set to the most fatuous.

Signor Illica worte the librettes.

Signor Illica worte the librettes of the words for "La Juive," a librette originally written for Rossini and rejected by him only to become a great success through the music of Halevy.

Scribe also wrote the librettes for librettes for the dangerous estheticism of the words for "La Juive," a librette originally written for Rossini and rejected by him only to become a great success through the music of Halevy.

Scribe also wrote the librettes in the dangerous extenticism who supplied Auber with the words to "Fra Diavolo" and "Masaniello." Boieldieu the text for "La Danae Blanche" and languages, and his skill in the successful. librettists who ever lived successful. librettists who ever lived is for the dangerous exten

L best advantage in recent years in grand opera are Verdi and Arrigo Boito. the latter being a man of unusual at-tainments both as a musician and a librettist. During his earlier years. Verdi worked with Piave, who furnished the librettos for "Ernani." "Rigoletto" and "Traviata." besides several others. but Boito, a great Shakespearcan scholar, gave him the words for both "Othello" and "Faistaff," two very fine librettos.

Boito was a fine composer himself, and his opera "Mefistofele," to which he furnished his own libretto, is on the repertoire of every great opera com-pany of the world. This knowledge of music, coupled with his thorough stage technique, an indispensable adjunct of a competent librettist, his equally greaknowledge of the classic literature of

"Magic Flute," Verdi's "La Forza del Prophet" and "L'Africaine" all of which Meyerbeer set successfully.

Destino" and that frightful example of which Meyerbeer set successfully.

Other successful librettists have been Romanl, who supplied the words for which might be cited.

Mozart's best librettist was Da Ponte, who provided the words for "The Marriage of Figaro" and "Don Giovanni," but it was always a mystery to Besthoven how Mozart could set such wonderful music to such librettos. Beethoven himself had unlimited trouble in getting a satisfactory libretto for an opera, but after many years of trying took "Fidello." He made a lot of trouble for his friends over the matter, for "Danguage of one of Victor for Language of one of Victor for many celebrated "arias" he will be the words for Roseini, and "L'Africaine" all of which Meyerbeer set successfully of the words for Binatist have been Romanl, who supplied the words for Bellini and Donizetti, one of his best and most humorous librettos being that of "L'Elisis d'Amore"; Meilhac, who furnished a second opera, "Nero," long before his death which besides several successful operas by Offenbach and Massenet, and Gallet, who are least a dozen years, but it has never been produced. although promised in Italy for a least a dozen years, It is said to be a remarkable masterpiece and the story of its merit has evidently lost nothing in the telling. The latest is that Toscannia will not return to this country and stage situations.

Two examples of librettists who did one specially fine plece of work and the most of the finest librettos that have ever been produced in the history of the opera, "Nero," long before his death which "besides several successful operas by Offenbach and Massenet, and Gallet, who are least a dozen years, It is said to be a remarkable masterpiece and the story of its merit has evidently lost nothing in the telling. The latest is that Toscannia will not return to this country and stage situations.

Two examples of librettists who did not return to t

Mosenthal, who gave Goldmark an astronishingly fine libretto for "The Queen of Sheba."

failing to get the librettos they wanted have written their own, and this is especially the case since Wagner. This great composer wrote all his own librettos and he had the literary ability have them almost as effective as the to make them almost as effective as the music which he composed for them. With this example before them, at least three of the finest modern operas have had the words written by the composers. These are "Louise." for which Char-pentier wrote the text; "Pelleas and Mclisande," the words written by De-bussy himself from Maeterlinck's story, and "I Pagliacci," for which Leonen-vallo supplied his own text.

## COMING MUSICAL EVENTS

Frits Kreisler will be the soloist at the hiladelphia Orchestra concerts on Friday ternoon and Baturday evening, and has coted to play the Braims concerto. The chestral portion of the program will const of the 'Edello' overture of Besthoven in the second symphony of Schumann.

As soloist at the Boston Sympliony concert to be given in the Academy of Music. Monday evening. Emilio de Gogorza will be heard in aria. "Pittless Diana from Gluck's "Tphigenia in Aulia," and the love song from Massenet's "King of Labore." The orchestral part of the program will be Bethoven's "Pastoral" symphony. Wagner's prolude to "Parsifal," and Liest's "Mephisto Walts."

Figrence Easten, of the Metropolitan Opera ompany, will be the soldist at the concert of the New York Symphony Orchestra. Wal-er Damrosch, conductor, at the Academy of Music. Thursday evening, January 22 fr. Damrosch will present five orchestral umbers—the overture to Webers 'Frei-hutz.' Charrentier's 'Impressions of Italis.' Igas's introduction and allegro for strings and the prejudes to Acts I and III from The Mastersingers.'

John McCormack will be heard at the Menday merning musicales at the Believus-Stratford Monday morning. His first strong fraumbers includes sones by Martini, Lotti. Handel and a sone entitled "The Heavy Hours," by an American, whose name is not given. Modern composers are represented in the second sroup, and tolk sones, Stoten. Welsh. English and Irish constitute the chird. The concluding sones will be recited it.e., "Ah, Fill the Cup." and air. "Ah, Moon of My Delight," by Liza Lehmann.

now furnished and in readiness. A formal in a recital under the auspices of the Unireccation is heing planned. During January the associate committee announce the second Bispham recital for January 15. Mr. Gospp's lectures. January 26.

C. Ferdinand Jackson will give the third fecture of the course on the art of shring the course of the course on the art of shring the course of the course on the art of shring the course of the course on the art of shring the course of the course on the art of shring the course of the course on the art of shring the course of the course of the course on the art of shring the course of the cours

The Art Alliance is organizing a registration bureau as a medium between capable musicians and the public who needs them. Each applicant must be passed on by a jury to whom must be submitted a letter of recommendation from teacher or performer. There is no charge for the appearance before the jury, but each applicant accepted must pay a registration fee of \$1 to cover cierical expenses.

The first subscription concert of the Meadelssohn Club will be given Wednesday, January 14, at 8:15, in the Bellevue-Stratford ballroom.

The only recital this season of Amelita Gaill-Curel at the Metropolitan Opera House in this city will be held on the evening of Wednesday, January 28.

C. Ferdinand Jackson will give the third lecture of the course on the art of singing at his studio 1708 Chestnut street. Wednesday evening, January 7, at \$15. The subject will be "Easentlels in Singing." No cards required.

A concert will be given in Eim Hail. Narherth. next Friday evening, January R. under
the auspices of the Narbert Trents
sociation. The soloists will be the Philasmonic quartet, composed of Miss May Farley, soprano: Mrs. Lillian May Leidy, contraite; Dr. John B. Becker, tenor, and John
Vandersloot, bass, and Miss Florence Hasenley
violinist, and Miss May Delle Hagen Duch,
cellist, William Sylvano Thunder will be
at the plano. day in Philadelphia in a new role, when in music when it hears the best General Manager Gatti-Casazza, of the sent his recent spectacular production of Halevy's opera "La Juive." The work as given by this organization has been one of the big events of the New York York operatic season. The scenery by Joseph Urban is said to be most orig-inal and effective.

In the character of Eleazar, Caruso is said to have risen to new artistic heights. However, he is not the only interesting member of a nota-ble cast. Miss Rosa Ponselle will have the role of Rachel, one that demands a dramatic soprano of the first order, and her performance in New York was a distinct success. Orville Harrold, whose Philadelphia triumph in "La Hoheme" was recented

At the half hour of music which will open the regular evening service at SI Paul's Episcopal Church, of Overbrook, tomorrow evaning. Paul Henkleman, English horn player of the Philadelphia Orchestra, and Emil Felgmann, one of the leading cellists of the same organization, will assist. Mr. Henkleman will play "The Lay of Sorrow" from "Tristan and Isolde," with organ accompaniment, and Mr. Folgmann will play the Lay of Sorrow tomorrow as a cello solo, also from "Tristan and Isolde," with organ accompaniment, and Mr. Folgmann will play "Dreams" as a cello solo, also from "Tristan and Isolde," with organ accompaniment, and Mr. Folgmann will be the Cardinal, while "Dreams" as a cello solo, also from "Tristan and Isolde," will be the Emperor and Albert, respectively. Anapian will have the role of the Major Domo. The ballet will be led by Miss Galli and Mr. Bonfiglio.

Isadora Duncan Sells Mansion

#### MUSICIANS START DRIVE Philharmonic Society Purposes to

Increase Membership to 1500 "LA JUIVE" NEXT TUESDAY

"LA JUIVE" NEXT TUESDAY

Halevy's Work to Be Given: Caruso

A campaign to add 1500 to the ment bership of the Philharmonic Society of Philadelphia was launched last night at a dinner in the Bellevue Stratford. The society now has \$60 members.

Edward Bok, who directed the successful distributions of the property of the members.

Edward Bok, who directed the successful distributions of the property of the members. Halevy's Work to Be Given: Caruso cessful drive for \$1,000,000 for the Philadelphia Orchestra, advised against Physics "down to the public." He

playing "down to the public said that the public knows what The dinner was given under the di-rection of the women's committee. Mr. William Innes, chairman. Dr. Wilme Krusen, director of the Department of Health and Charities and a director of

#### the society, presided. VICTOR EMPLOYES DINE Company's Traveling Agents Are

Guests at Banquet Members of the traveling department of the Victor Talking Machine Co, were guests at a dinner last night in the Adelphia Hotel. An address was de-livered by Theodore Waters, publisher of the Religious Digest, and Mart king,

humorist, entertained the diners stories.
Mr. Waters was commissioned was sent major during the war and was sent to Palestine with the American Red Cros Palestine with the American Red Cross commission. Major Waters told of his experiences with talking machines in strange places. He found the machines had been a decided factor in teaching the Arabs to understand English and they were utilized to that effect by the members of the American Red Cross combers of the American Red Cross com-

Poor Richards at Synagogue Service Moon of My Delight," by Liga Lehmann.

Marie Rappold, soprano of the Metropolitan Opera Company, and Israel Vichnin, the Rose Garden of the Bellevue-Stratord, Tuesday, January 6, at 220 o'clock, Mrs. Camile W. Zeckwer and Duncan, the dancer, has sold her believue-Stratord, Tuesday, January 6, at 220 o'clock Mrs. Camile W. Zeckwer and Mrs. January 8.

"The A-wx." the new home of the associate m. yers of the Musical Art Club, is